THE PATTERN OF PARTNERSHIP

## 4. Will it be—

THE Anglican Congress at Toronto was a picture in miniature of the Anglican Communion as it is to-day. We saw and met there representatives of many nations and races and heard many languages spoken.

Nearly all the delegates were able to speak in English, though some found it difficult. There were a few who had no English and everything had to be interpreted to them; most of us would have cut a very poor figure if we had tried to speak other than English.

It was obvious that in our Anglican churches overseas—and particularly in countries which have newly won their independence—a new spirit was abroad. They wanted, as far as possible, to stand on their own feet; they did not want to be dependent on the richer provinces of the West.

If their circumstances were such that they *had* to be helped, then it was plainly essential that this help would have to be given without

The BISHOP of LLANDAFF

*the Rt. Rev.*
*GLYN SIMON DD*

# EXIT C of E?

any conditions or strings attached to it, and without the faintest touch of condescension, however kindly.

It was also plain that however much help they might have to be given, Christians—say, in India or in Nigeria—wanted to solve their problems themselves and, if necessary, to make their own mistakes.

The Christian Church in such countries must be free of any suggestion that it is an English Church.

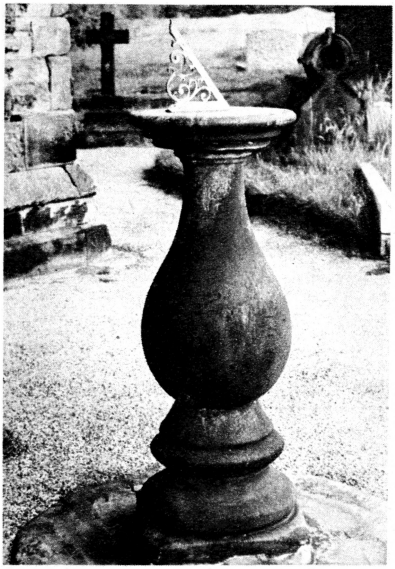
The turn of history has made 'English' a suspect word in many parts of the world, carrying with it memories of foreign domination, of Viceroys and Governors-General, and a ruling class.

All these sentiments, or rather convictions, came to a head when the question of Christian

☛ *to page* 15

***'The Church must be freed from any suggestion that it is merely English'***

# TIME before it



The pedestal of this Lymm sundial is typical of those found in churchyards.

*Behold, I will bring again the shadow of the degrees, which is gone down in the sundial of Ahaz, ten degrees backward.*—(Isaiah, 38, 8).

THAT brief description was written about 700 B.C., and it is the earliest knowledge we have that a sundial was in existence so long ago.

Man's intelligence and requirements before that time were not developed enough for him to need the duration of daylight to be divided into more than two periods—from sunrise to midday; and from midday to sunset.

The next sundial, invented by the Egyptians, was in the form of a letter L. Then followed a sundial in the shape of a hollow hemisphere, invented by Berosus, the Chaldean astronomer, in 300 B.C.

The hemisphere was positioned with its rim precisely horizontal, and a wooden style or peg projected upward from the centre. Striking the style, the sun's rays threw a shadow in the form of an arc on to the inside surface of the hemisphere.

Marking the path and dividing it into twelve equal parts produced twelve equal periods of time for that day. These periods are known as Temporary Hours, because of the varying length of daylight for each day.

The Berosus sundial and its principle were applied for many centuries. Of course, both the Greeks and Romans invented many other types; but the Greeks, with their superior knowledge of astronomy and geometry, became the acknowledged masters of sundial construction.

Although the mechanical clock was invented in the early part of the 14th century, sundials remained in use until the 18th century.

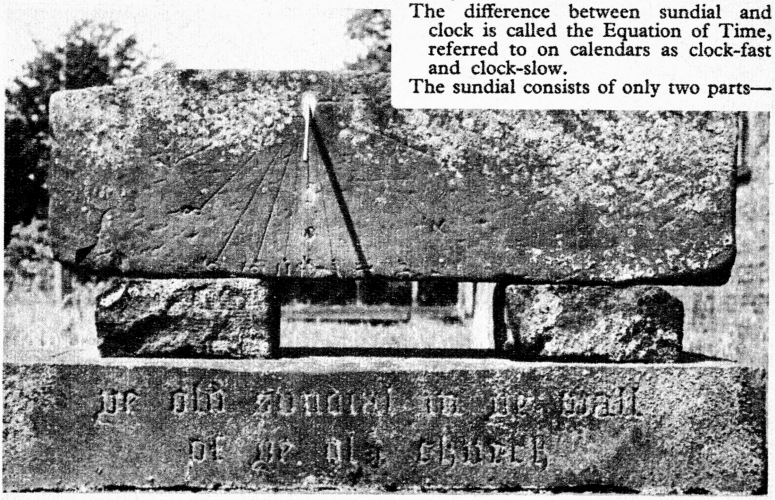
Then, in the cities, the clock began to supersede the sundial; only in the countryside did the Temporary Hours remain in use.

The primary advantage of the clock was that the hours were all equal and could be measured by daylight and darkness, irrespective of the sun

At Cheadle, Cheshire, parish church, the style is held in position by a supporting strap to prevent it from becoming detached from the dial.

*began to*

# TICK



The inscription on this sundial at Whitegate parish church, Northwich, Cheshire, is still readable, but because the sundial has been removed from its original position, it is not too accurate.

making an appearance.

Yet, as we might expect, early clocks and watches did not have the perfection of present-day instruments. Pocket watches were much bulkier and heavier —and expensive.

Sundials in the countryside had always been erected where they could easily be seen. So the most common locations were on church steeples; on the walls of public and civic buildings, and on monuments.

The theory of sundial construction can be most complicated, but the fundamentals can be easily understood by the layman.

The earth turns on its axis once in every twenty-four hours from west to east, at a uniform rate. It also travels round the sun once in each year.

Early astronomers assumed the earth did *not* move, and that the sun and stars must travel round the earth from east to west. They thought the sun's day must be four minutes longer, because it lagged behind the stars.

The maximum difference in time between an accurately-built sundial and a clock is sixteen minutes, which occurs for a few days in November. And only on four days in the year do clock and sundial agree—on April 15, June 15, September 1 and December 24.

The difference between sundial and clock is called the Equation of Time, referred to on calendars as clock-fast and clock-slow.

The sundial consists of only two parts—the dial and the upright, or style or gnomon, as it is called.

The dial is generally of metal or stone, and has the hour lines scratched or engraved. The style must be mounted accurately if it is to be of any real use—parallel to the earth's axis, an imaginary line drawn from pole to pole. It must make an angle with the horizon equal to the latitude of the place.

Seventeenth-century study of the construction and theory of sundials was a science called Gnomonics.

Chiefly the sundials of the period could be classified as: horizontal, vertical, vertical inclining and declining. There were also a variety of portable sundials with additions, such as calendars, compasses and mechanical adjustments to allow for seasonal and latitude variations.—A. HOLT.

# *'It will be Home Words always with me'*

I WOULD thank you for the excellence of your goods, for your prompt attention to our needs, and above all for the *Home Words* inset which we have used in our parish magazine here for the past 40 years.

So long as I am here we shall not give up the parish magazine for the (in my opinion) sensational and vulgar newspaper idea which has recently crept into the Church. It will be *Home Words* always with me, and I congratulate you on the way you are keeping your end up.

St. Michael, Smethwick. (Rev.) J. H. CHAMBERLAIN

## Points From LETTERS

### Hobby

MY hobby is collecting parish magazines. At the moment I have 56. This year I hope to go into theological college, but before I do would like to increase my collection. If readers will send me their parish magazine, I in return will send them ours.

6 Gloucester Court, Eastbourne. RICHARD LINDSAY (aged 17)

### Unity

SOME years ago in the Protestant cemetery in Lisbon, Portugal, I came across a disused 200-year-old building with the inscription *Ecclesia Britannorum et Batavorum.* I was told that at one time British and Dutch people joined in services there.

It seems that in some measure Church unity existed even in those far-off days!

Leeds 6. W. G. SCHOLES

### Choristers

AT our parish church of St. James, Moss Side—which I joined at 15 and where at 60 I am still an active member—we have a grand mixed choir. Our oldest chorister, Mr. D. H. Farwell, has sung with us for over 40 years.

Manchester 16. MARY BANKS

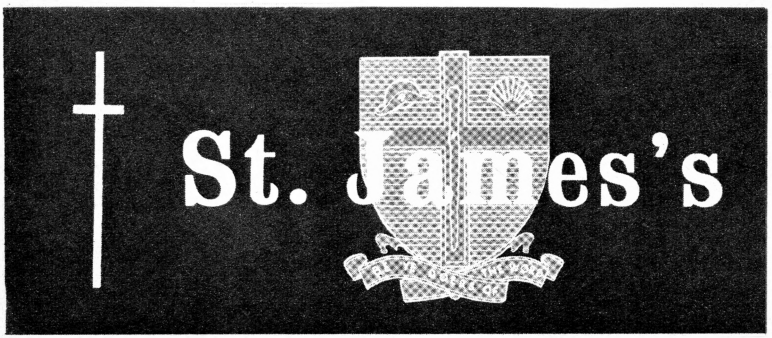
## *ANSWERS*

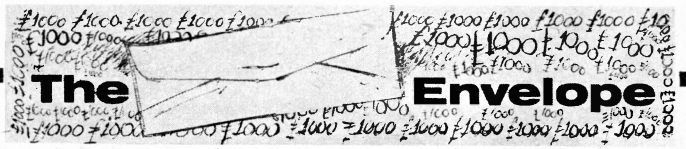
To Young People's Page Puzzle. 1. Christmas, Easter, Ascension; 2. Whitsun, and certain Saints' Days; 3. Advent, Lent; 4. Epiphany, Trinity.

## *From across the world*

Cover design of an attractively-produced 16-page parish magazine just launched by St. James's Church, Lower Hutt, Wellington, New Zealand. (Archdeacon W. A. Scott).

The editor-treasurer D. R. Christie, writes: "I wish to thank you for the inspiration *Home Words* has been to me in the designing of *St. James's.*"






## FOR NEW READERS

*An anonymous gift of £1,000 has caused much controversy in the parish. It is suggested it is stolen money, and the relatives of old Martha Blount, who dies, think it is the money which she should have left them.*

*Eric Jones, a young server, comes to the Vicar, the Rev. John Farris, and says he caught Fred Daniels, an ex-prisoner, red-handed with the money. It is not until Fred has been killed in a road accident that Eric dare come forward with this information. Mrs. Browne has left the church, fearing her brother might be connected with the theft.*

*The money is in the bank, but Mr. Hoskins, the bank manager, suddenly telephones the Vicar to say the money has been discovered to be counterfeit.*

### CHAPTER 10

### Enter the police

BEFORE the Vicar had time to digest the information that the money was forged, he had another visitor in the shape of Mrs. Browne.

"I hear the money's sorted out and that it belongs to the Blounts after all," she began. "So I've come to tell you I can now come back to the church, as I said."

"Good," said the Vicar, deciding not to say anything for the moment about the money being counterfeit in any case. "I only wish you hadn't felt it necessary to leave us. May I ask why you did?"

"Certainly. I can tell you now. You see, one evening when I was in the church vestry, cleaning some brasses, I happened to overhear two men talking in the nave. One of them exclaimed: 'You've stolen it!', and then there was a hushed and rather angry-sounding conversation I couldn't follow. But it upset me because I thought one of the voices was my brother, Jim. You know he had a bad patch once and had to go to prison for stealing?"

"Yes, I do know that; but I understood it was all over?"

"Well, yes, it is; but what bothered me was that he might have started stealing again. I panicked—it was silly of me—and rushed out of the vestry, without first going in to the nave to see if it was Jim. Then I couldn't bring myself to ask Jim when I saw him, because he's never been the sort of man you could talk to easily.

"So I thought the best thing to do would be to try and put a stop to it as soon as possible. That's why I suggested you went to the police. Then when everyone started to make remarks about the money being stolen, I couldn't bear it; so I decided to leave the church until it was all solved. I couldn't have borne people pointing me out at meetings and things and resurrecting all the trouble about Jim."

"I'm very glad to know Jim isn't involved and that you're feeling happier," said the Vicar as he showed Mrs. Browne out. "And I'm very pleased you're back."

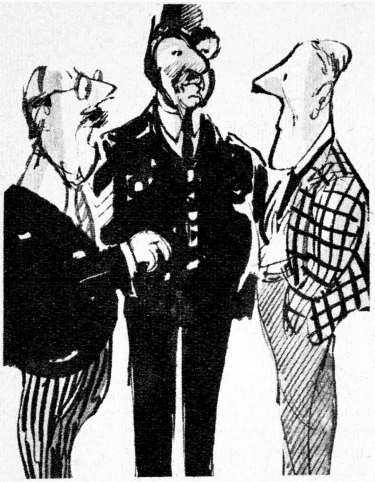
He had no sooner returned to his study than his wife showed in two more visitors—a police sergeant and Mr. Hoskins, the bank manager.

"I was just coming to see you in response to your telephone call, Mr. Hoskins," the Vicar said. "But I had a visitor, which rather delayed things."

"Yes, so I gather," said Mr. Hoskins suavely. "But the sergeant here has some important information for you, and we thought we'd better come round with it immediately."

"It's like this, you see," began the sergeant, settling himself in the study armchair. "As soon as it was discovered that the money was forged, we had a check at old Daniels' house, because we knew he had been involved."

"He's supposed to have stolen the money from old Mrs. Blount and then, in a fit of conscience, given it to me," said the Vicar.



"Well, he certainly stole the money from Mrs. Blount, because we found the notes—their numbers checking with a list the old lady kept—at his house."

"At *his* house?" ejaculated the Vicar. "But the money's been at the bank for about ten days!"

"So we all thought. But it appears Daniels was caught, with the stolen money on him, by young Jones, whom we've already questioned. This upset Daniels' plans. So he *said* he was giving the money to the church. Apparently he had no intention of doing any such thing, but so that Jones would think he had, he reverted to his old 'trade' of forgery and had counterfeit notes made to send to you."

"Well, I'm blest!" exclaimed the Vicar. "How did he manage that?"

"You remember he was involved in some forgeries at one time? It seems he was still in touch with some of his old cronies and they worked it for him. We've got the men concerned."

"Good. But that doesn't alter the basic situation, does it? The real money will still have to go back to the Blounts."

"And Daniels isn't here to stand his trial for forgery," put in Mr. Hoskins.

"Or for theft," added the sergeant.

"No," agreed the Vicar. "And the only relief that comes out of it from my point of view is that the church council won't have to decide who's to have the money—because there won't be any to have! A pity, though . . . " he sighed.

And there, he thought, was an end of the matter.

But a few days later, he opened the morning paper and read, "VICAR'S GIFT WAS STOLEN GOODS." Some zealous local reporter had heard of the case and had reported the facts to the nation, sparing no details.

There was a photo of Eric, and an interview with him, which made him sound old beyond his seventeen years, and there were sundry comments by the Blount relatives—very colourful in the case of Joe—and half the parish too. He was glad the reporter hadn't been to the vicarage. He seemed to have gleaned all the facts he needed without!

Three days later, the mail brought a letter from a stranger in London who had seen the report. In a fine, clear hand he wrote:—

> *I was most disturbed to read of your case in the paper. It is a pity your church should have to return a gift for which you had, no doubt, made great plans. Your P.C.C. will doubtless be disappointed at the turn events have taken.*
>
> *May a Christian layman, well-blessed in this world's goods, help to overcome their frustration? Please accept, as a true gift, the enclosed cheque.*

With a silent prayer, the Vicar opened it. It was for £1,000 . . .

THE END

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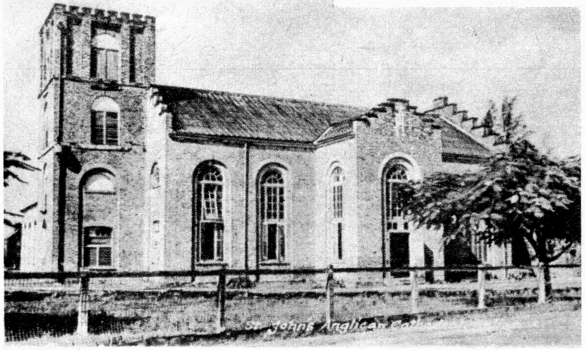
A new serial specially written for **HOME WORDS**

**By PATRICIA HUNT**

*Illustrations:*
*DON ROBERTS*

# Resurrection of a cathedral



By the Rev.
**F. G. HARRISON**
*(former Dean of Belize)*

NEARLY eight years after the Great Fire of London of 1666, Christopher Wren picked up among the ruins of St. Paul's a stone inscribed *Resurgam* ('I will rise again'). This so fired the imagination of the great architect that he made it the first of his new cathedral.

No such stone was found amid the devastation caused to the Cathedral of St. John the Baptist, Belize, British Honduras, by Hurricane Hattie in 1961; but, by a tremendous effort, the cathedral has been made to rise again, restored and much improved.

The roof had been damaged beyond repair. A new one has been provided. A new High Altar now stands under the former sanctuary arch. The old Sanctuary, small and inadequate, has been transformed into an Eastern Chapel.

There are new Communion rails of native mahogany, and fine new pews replace the old 'box pews', which survived from a former age.

All Saints Chapel, to the north of the nave, has been enlarged and refurnished in memory of Archbishop Dunn who was laid to rest in 1955 beneath the east window. Besides holding the Primacy of the West Indies, he had been Bishop of British Honduras for many years.

Belize Cathedral is no larger than a moderate English parish church. It is brick-built and cruciform, dating from early in the nineteenth century.

Nevertheless, it has unique claims to distinction. No other church in the Commonwealth, apart from Westminster Abbey, has been the scene of coronations.

St. John's has witnessed such a ceremony on at least three occasions. It was there that the Kings of the Mosquito Indians came for their crowning in the 1840s.

Records show that the services followed in all essential details the pattern of that used for the coronations of English kings and queens. At these events, we are told, British Marines formed a royal guard of honour, and coronation banquets were served in Government House.

Slavery was part of the accepted way of life in the Cathedral's early days. An English woman gave a silver bowl as a font for the baptism of slave children and it is still in use. The oldest of the Baptism registers contained columns for entering the names of owners of the slaves baptised.

Happily, St. John's Cathedral has seen the passing of slavery as well as many other evil things.

## *Think about how you sang the hymns last Sunday . .*

**By the Rev.**
**T. H. CRONCHEY**
*DMus, FRCO*

IF you asked the average man in the pew why we have music in worship you would get a variety of answers. "*Because people like to sing*" or "*It brightens up the service*" would be two.

Neither is the real reason. All worship is an offering of something to God. In one of our prayers we ask Him *mercifully to accept this our sacrifice of praise and thanksgiving.*

This, then, should be our aim in worship, and it is obvious that the music we sing or play must fit in with it. Music has to be a sacrifice, and this involves the taking of trouble—first to ensure that the music itself is the best we can produce; and, secondly, that we render it with all the skill at our command.

What is good church music? Obviously, the words are of paramount importance. They must be made more full of meaning than they would be if they were read. Good music properly rendered does this.

But a good rendering of bad music will merely succeed in making the music appear of greater importance than the words. A bad rendering of good music will bring both words and music into contempt.

Think for a moment of the hymns you sang in church last Sunday. Can you remember what they were? Perhaps you will recall the tunes and a few odd lines of the words. The music has achieved priority over the words.

There is something wrong about this. The words must matter most, for in them and through them we are addressing Almighty God.

Have we, as clergy, tried to do something about this? Often we deplore the fact that we can't get the right type of boy in the choir, either boys or men.

Sometimes it is better if there are no boys—or no choir at all: then you can turn to the congregation and instruct them. For not only the clergy, organist and the choir, but the congregation, too, have a responsibility to see that worship is as good as it can be made.

Now for the second test of good church music: Are the *words sung naturally and without distortion?* Think again of the hymns you sang last Sunday. Did you, as so many choirs and congregations do, sing the words with an accent on every syllable, making all of equal importance?

If you did you were doing your best to *obscure the fullest possible meaning of the words*—and were also being unmusical, for music dislikes too many accents.

In a waltz, for instance, there is but one strong beat in three, and if the band were to play with three equal stresses in every bar, we would soon decide we couldn't dance to it. But in Church we tolerate this, and all the time think that we do God service.

Having been at one time a Cathedral organist, and associated with choirs and 'places where they sing' all my life, I have heard a good many services. In some it was obvious that all concerned—parson, organist and choirmaster, choir and congregation—have learned or are learning the art of public worship.

On the other hand, it has been my misfortune to go to churches where there has been slovenliness both on the part of the organist and choir.

Gone are the days when parish churches tried to imitate Cathedral musical settings. The results were wretched, although often those who produced them were quite unaware of it. Those responsible for services have more and more realised that where singing is concerned, it must be within the capacity of the singers.

Musical intelligence has grown enormously in the past generation, and radio and television have helped in this.

The Royal School of Church Music, founded by the late Sir Sidney Nicholson in 1927, has done incalculably good work to bring this about, and set a higher critical standard.

It trains men and women as organists and choirmasters: it instructs the clergy before or after ordination in the discharge of their musical responsibilities: it organizes training

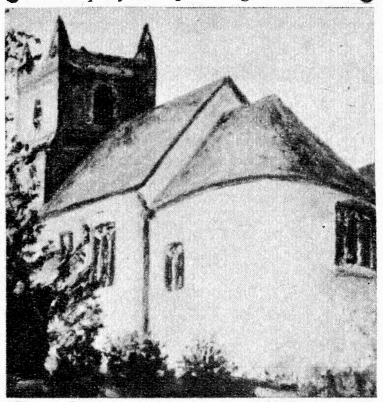
☛ *to page* 14

# WHERE IS THIS?

*The Editor,*
*Home Words.*

*MANY years ago I was given a black and white photograph of an English church.*

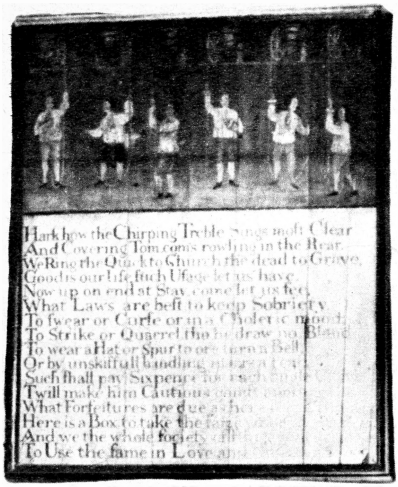
*The picture "held" me for years, until I decided I* must *do a painting of it—in my own colours of course—and this is a snap of the painting I made:*



*I have never been able to find out the name and locality of this church, and I thought one of your readers might be able to identify it, and perhaps give me a little of its history.*

Kallista, (Miss) ELVA HALLIFAX
Victoria,
Australia.

Who can solve the mystery? The Editor invites the help of readers, whose letters should be addressed to *Home Words*, 11 Ludgate Square, E.C.4 and will be forwarded to Miss Hallifax.


Hark how the Chirping Treble Sings most Clear
And Covering Tom comes roaring in the Rear
We Ring the Quick to Church the dead to Grave
Goods is our life such Usage let us have
What Laws are beft to keep Sobriety
To Swear or Curfe or in a Choleric mood
To Strike or Quarrel tho he draw no Blood
To wear a Hat or Spur two or'e turns a Bell
Such fhall pay Sixpence for every Crime
Twill make him Cautious against
What Forfeitures are due
Here is a Box to take the
And we the whole Society
To Use the fame in Love

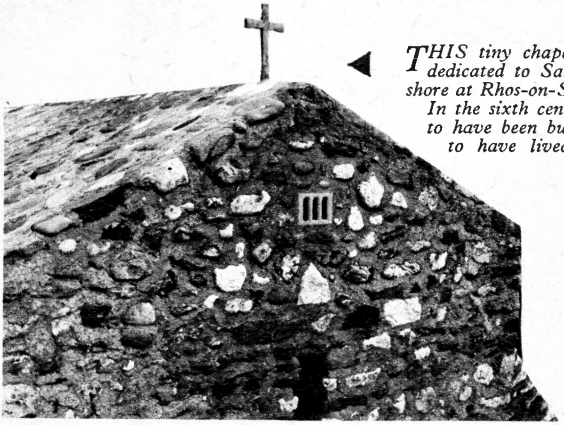
## Ringers' board

THE old parish church of Fowey, like some other churches in Cornwall, has an old bell-ringers' board, which serves as a contemporary record of old-time dress.

Bell-ringers will note that all the bells are in the "up" position preparatory to ringing.

Underneath the board part of the hooks for holding the top hats of previous generations are still to be found—(REV.) W. J. COE (VICAR OF FOWEY).

[*Editor's note: The wording on the board is somewhat similar to that at St. Endellion, Redruth, given in column two.*]



# Church Notes

## 6d. for a curse

THESE verses were found by one of my parishioners in the belfry of St. Endellion's Church, Treleigh, Redruth, Cornwall:

*We sing the Quick to Church and dead to grave*
*Good is our use—such usage let us have;*
*Who here therefore doth dam, curse, or swear,*
*or strike in quarrel tho' no blood appear,*
*Who wears a hat or spur or o'er turns a bell*
*or by unskillful handling spoils a peal,*
*Shall sixpence pay for every single crime*
*'Twill make him careful against another time.*
*Let's all in love and friendship hither come*
*Whilst the shrill treble calls to thundering Tom*
*and since bells are for modest recreation,*
*Let's use, and ring, and fall to admiration.*

—(REV.) H. F. HAWKINS (PURLEY, READING).

*****Contributions are invited for this page and are paid for upon publication—with an extra rate for photographs used. They should be addressed to *Home Words*, 11 Ludgate Square, London EC4 (with s.a.e. for return if unsuitable).**

## Saint's home

*THIS tiny chapel, only 8 ft. by 11 ft., dedicated to Saint Trillo, is right on the shore at Rhos-on-Sea, Denbighshire.*

*In the sixth century (when it is believed to have been built) Saint Trillo is said to have lived within its four walls most of his life. It stands over St. Trillo's Well, whose water was formerly carried to the parish church for baptisms.*

*The chapel has now been restored to use as a shrine of prayer, and Holy Communion is celebrated there every Friday.*—JOAN PENTON (HARROW).

# . . and Views

## Pilgrim link

I WONDER how many of your readers have seen the memorial to the Pilgrim Fathers?

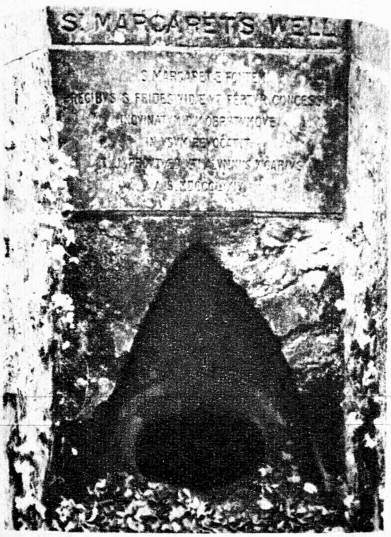
It stands alone on the bleak marshes just outside Boston, Lincs., on the spot from which the Pilgrim Fathers set out on their journey to America and takes the form of an obelisk set in a rock-like base, depicting, I think, the few going out from the masses to spread the 'Kingdom of God'.

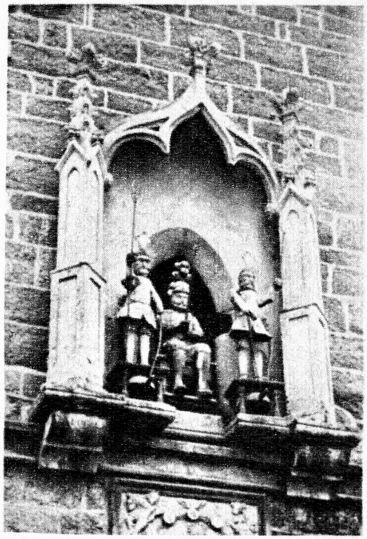
My brother-in-law, then Vicar of the parish, took part in the unveiling.—(MRS.) M. MUXLOW (RUSKINGTON).

## Ice-age relic

A HUGE ice-age boulder once covered a Saxon well in Radford, Coventry.

It was removed to the churchyard of St. Nicholas Church about forty years ago, but during the great air raid on the city on November 14, 1940, when the church was destroyed, the boulder was also badly damaged. Only parts of it still remain.—W. J. GLOVER (COVENTRY).



## ▲ Henry nods

ST. MARY STEPS, Exeter, flanks Stepcote Hill, which was the mediaeval cobbled approach to the river and where once stood the West Gate.

The church is of Saxon foundation and still shows Norman work including a fine font; but to the casual passer-by its unique 16th century clock may be the chief interest.

Dressed in Tudor fashion two javelin men hammer the quarters, and at each hour Henry VIII, seated in the centre, nods his head the appropriate number of times—according to the hour shown on the dial of the clock underneath.—ELSIE H. MORRIS (WORTHING).

## ◀ Saint's well

OUTSIDE the small church at Binsey, Oxfordshire, is this old well. Legend says its waters gushed forth in answer to the prayers of St. Frideswide who founded an oratory in A.D. 730 on the site of the present church.

The well was credited with great healing powers, pilgrims coming from great distances, but over the years it fell into disuse and was completely overgrown for a long time.

Thomas Prout, a former vicar of the church, rediscovered the well, restored it in 1874 and also had a tablet erected giving a brief outline of its history.—MICHAEL A. CAPON (OXFORD).

# *PUFFIN and the BIG FISH*

IT was a wet Saturday afternoon, and Puffin, the Vicarage cat, was prowling round the church—partly to keep dry, and partly to see if he could find anything interesting.

The door of the vestry was open and he walked in. What should he see hanging on the wall but a huge drawing of a fish—a fish about ten times as large as Puffin himself!

Now, if there was one food above all others which Puffin loved, it was fish! He licked his whiskers hungrily. If only this fish were real! *What* a meal he'd have! He went to tell the Gold Angel about it.

"Yes, I know," said the Angel, from the top of the altar riddel-post. "I saw your master carry it in this morning. I heard him tell someone he's going to use it at the Family Service tomorrow, to show the children."

"Whatever for?" asked Puffin. "Surely he won't be telling *them* what a good meal fish is?"

"No," laughed the Angel. "He has more to do than preach about food. I expect he'll be telling them that the early Christians used the fish as a special secret sign."

"Wish I'd been alive then," said Puffin. (If the early Christians were interested in fish, there must be more to them than he thought.) "Why did they use the fish as a sign?"

"Well, the Greek word for 'fish' is *Ichthus*, and if you take each of those five letters (CH and TH count as one letter each in Greek), you have the initial letter of a phrase in Greek, *Jesus Christ, Son of God, Saviour.*

"So they used to draw the fish as a sign of the faith. It was really a little summary of what they believed; and when they were driven underground by their enemies, they drew this sign on the walls of the underground passages called catacombs."

"And they're nothing to do with cats, I suppose?" asked Puffin.

"No," smiled the Angel.

"Now every time I see a fish, it will remind me of my faith in God," said Puffin.

# What is Worship?

The Catechism, which you will find in the Prayer Book, is a summary of the things a Christian must know before he is confirmed.

A new version, called 'The Revised Catechism', tells us about worship, and says:—"To worship God is to respond to His love, first by joining in the Church's offering of praise, thanksgiving and prayer and by hearing His holy Word; secondly by acknowledging Him as the Lord of my life, and by doing my work for His honour and glory. We keep Sunday as the chief day of public worship because it was on the first day of the week that our Lord Jesus Christ rose from the dead."

It would be a very good thing if all Christians knew this by heart. See how quickly you can learn it!

## Puzzle

**In many churches, the hangings on the altar (frontal etc.), the pulpit fall (the cloth which hangs from the desk), the stole worn by clergy round their necks, all change according to season of the Church's year. Do you know what season it would be if the colour was 1. White (or Gold); 2. Red; 3. Violet; 4. Green?**

**Answers, Page 4.**

# Weekday Page FOR WOMEN

Conducted by MARION HURST

## MONDAY—*Cleaning*

*Save the foil tops* from your milk bottles. They are useful for cleaning tarnished forks, spoons, etc. Simply place a few of the tops in a jar of warm water. Leave your forks and spoons in the jar for a short time and they will come up shiny and leave no trace of tarnish. This is a very effective way of restoring spoons which have been discoloured with egg.—MRS. J. GREENER (WEST HUNTSPILL, SOMERSET.)

## TUESDAY—*Sewing*

*For making draught-proof* heavy curtains, place a sheet of polythene between the material and the lining. This will have added effect and the wide polythene is quite cheap.—MRS. M. KIHL (ALDEBURGH).

## WEDNESDAY—*First Aid*

*An effective 'soother'* when you have a bad cold is to drink a blackcurrant tea before going to bed at night. Make it in the following manner and drink it very hot: Simmer together for a few minutes a good tablespoonful of blackcurrant jam, and the juice and thin rind of half a lemon with about three-quarters of a pint of water.—MRS. F. DANIEL (EXETER).

## THURSDAY—*Cooking*

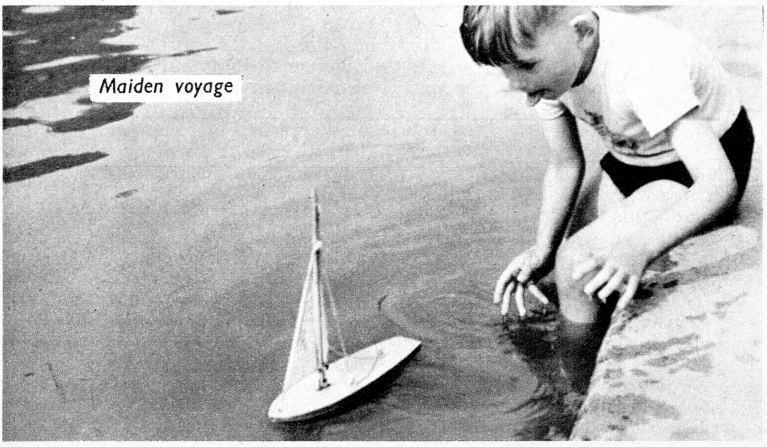
*Cheese and Tomato Savoury.* Take one large (grated) onion, three ounces grated cheese, three ounces of margarine, tomato sauce, four chopped tomatoes, two eggs, half a cupful of breadcrumbs. Simmer the onion in a little water. Add the margarine and chopped tomatoes and simmer until tender. Take the pan from the heat and allow to cool. Add the grated cheese and stir well. Beat the eggs and when the mixture is thoroughly cool add the eggs, sauce and breadcrumbs. Stir over a low heat until the mixture thickens. Grease a pie dish and place the mixture in it. Place in a moderate oven and leave until the top is slightly browned. Serve hot with buttered brown bread and this is delicious for supper with hot coffee!—MRS. E. HOLLAND (BIRKENHEAD).

## FRIDAY—*Household*

*Instead of throwing away* laddered nylon (or woollen) stockings save them until you have four or five. Folded and rolled up together they make an excellent polisher for shoes.—MISS B. PALMER (TUNBRIDGE WELLS).

## SATURDAY—*Children*

*An interesting change* from the usual candles on a child's birthday cake is to make a 'clock face' in different coloured icing, pointing the fingers (iced in a different colour) to the child's age.—MISS ASLETT (THORNTON HEATH).

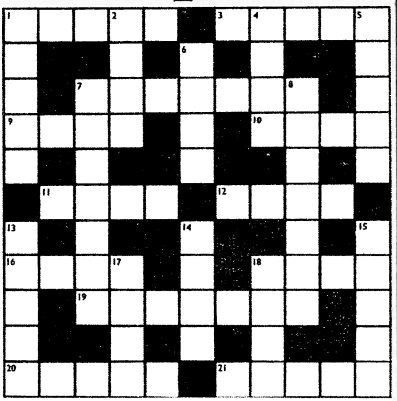


*Maiden voyage*

# Bible Crossword competition

**Puzzle No. 18.** By 'Duplex'

**Entries should be addressed to *Home Words*, 11 Ludgate Square, London, EC4 (marked clearly 'Crossword No. 18' on the envelope). A prize of £1 1s. will go to the first correct solution opened.**



CLUES ACROSS

1. "—— to do evil" (5).
3. "Being forty days tempted of the ——" (5).
7. A Book of Moses (7).
9. A Gospel (4).
10. "Who is a ——?" (4).
11. "Ye that love the Lord, —— evil" (4).
12. "What —— I yet?" (4).
16. Born to Naomi (4).
18. A great Anakim (4).
19. "—— me of my persecutors" (7).
20. "I —— thy voice in the garden" (5).
21. "What is ——"? (5).

CLUES DOWN

1. Father of Achan (5).
2. "——, and ye shall find" (4).
4. "Why, what —— hath he done?" (4).
5. "This only would I —— of you" (5).
6. "And Jacob —— his clothes" (4).
7. "God is —— than our heart" (7).
8. "... desire the——milk of the word" (7).
13. Old Testament Book (5).
14. Suitable ending! (4).
15. Where Elkanah and Hannah lived (5).
17. Was Ephraim such a son? (4).
18. He spake unto Ithiel (4).

**Music** — *from page 9*

for choir members, publishes suitable music for choirs and congregations—in short, tries to encourage all who are trying to make their offering more worthy of Him to Whom it is offered.

I wonder sometimes whether clergy and congregations feel as grateful as they ought for the work done by their organists, choirmasters, and choirs. We are apt to forget the leisure the latter give up to help us.

Let us help them. One of the ways in which we can help them is by expecting much of them, and giving of our best ourselves.

As things are, we are often too ready to make excuses for the state of the music in our churches: we complain that the building is difficult for sound, that the parson cannot sing in tune, that the organ gives trouble, that the choir do not attend regularly . . .

We have to try to make full use of the material we've got. Many churches are not doing this, and we who represent the RSCM are always ready and willing to help and advise.

It is worth taking trouble, for music is a gift God has given us. In our worship it gives words a clearer and more powerful expression than speech by itself can ever convey.

According to Bede we owe our church music largely to the encouragement of two great men, Wilfred and Theodore of Tarsus (7th cent.). The earliest great composer in England was John Dunstable (1400 *c.*), a contemporary of King Henry VI.

In the sixteenth century it was unsurpassed even by the Flemings and the Italians. From Fayrfax and Taverner to Byrd and Gibbons a line of composers of genius. We have now over 500 works by Byrd; Tallis nearly reached that number. During the 17th century excellence was maintained until it came to a second climax in Purcell.

Even through the 18th and early 19th centuries, when quality was at a low ebb, there was still a slender thread of life. From Greene to Battishill, from Battishill to the elder Wesley and to the younger Wesley.

What a rich heritage we have of music in Christian worship! Let us see *our* church music is worthy of this great tradition.

## The BISHOP of LLANDAFF

*from page 1*

unity was concerned. This is still for too many of us at home a somewhat academic question. But in the many countries where Christians are in a small minority, divided amongst themselves, it is most urgent.

Many at the Congress were conscious of this, and conscious, too, of the injury done to the Christian cause by schisms, not native to so many 'new' countries but brought in by the missionaries of the West.

It was plain that in several places this problem of disunity was so strongly felt that local schemes of union would be pursued and carried out with as little delay as possible.

This could, and probably would, mean that dioceses or even provinces, hitherto described as 'Anglican,' would be caught up in this movement and cease to have that title and appear as simply part of "The Church of such and such a country or countries."

It was in this connection that before the Congress and during it people used such phrases as "It is the vocation of the Anglican Communion to disappear", or "The Anglican Communion must be ready to die" and so on.

But it was plain that despite the heroic sound that such phrases seemed to have they did not commend themselves generally, and we heard steadily less of them as the Congress went on.

The Anglican Communion is not just a Protestant denomination but consciously, and from the beginning, a part of the One Holy Catholic and Apostolic Church with the Bible, the Sacraments, the Creeds, and the Ministry of that One Church.

The only sense in which it can disappear, unless the wisdom of God should otherwise order it, is by absorption into the unity of this One Church. And this would be not disappearance but fulfilment.

What must disappear is anything like an insular attitude, any suggestion that the Church of England pattern of worship and way of life are something superior to anything else.

What must disappear, too, is an unimaginative failure to grasp what other countries and races have to offer, with too rigid and unyielding an approach to attempts in other parts of the world to solve the problem of disunity.

> ***"What must disappear is an unimaginative failure to grasp what other countries and races have to offer . . "***

Even when provinces and dioceses have to go out from the Anglican Communion in some other part of the world they will take with them their special Anglican and Catholic heritage and must continue to have our help and our prayers while they try to find the way in which the Holy Spirit will bring them and their re-united brethren into full communion with us once again.

There are signs that in circumstances like these, which increase rather than decrease, the Anglican Communion may well evolve into something like the Orthodox Church. That will be not a disappearance, but a new appearance, of new riches and new gifts of the One Spirit.

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